

Marcello, Benedetto
[Sonata, violoncello & continuo,
op. 1, no. 6, G major; arr.]
Sonata in G



CLASSICAL SONATAS

VIOLA AND PIANO

B. MARCELLO

SONATA IN G

(GIBSON)

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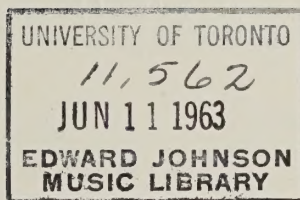
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SONATA

G dur — Sol majeur

op. 1, no. 6

1021071

Benedetto Marcello
(1686-1739)

VIOLA.

Andante.

PIANO.

Allegro.

This musical score is written for piano and bass in 2/4 time, marked 'Allegro.' The key signature has one sharp (F#). The score is divided into four systems, each with a piano (right) and bass (left) staff. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). The first system shows the piano part starting with a *f* dynamic, followed by a *p* dynamic and then a *cresc.* marking. The bass part also starts with a *f* dynamic, followed by a *p* dynamic and then a *cresc.* marking. The second system continues the piano part with a *f* dynamic, followed by a *p* dynamic and then a *cresc.* marking. The bass part also starts with a *f* dynamic, followed by a *p* dynamic and then a *cresc.* marking. The third system shows the piano part with a *f* dynamic, followed by a *p* dynamic and then a *cresc.* marking. The bass part also starts with a *f* dynamic, followed by a *p* dynamic and then a *cresc.* marking. The fourth system shows the piano part with a *cresc.* marking, followed by a *f* dynamic, then a *p* dynamic, then a *f* dynamic, then a *p* dynamic, and finally a *cresc.* marking. The bass part also starts with a *cresc.* marking, followed by a *f* dynamic, then a *p* dynamic, then a *f* dynamic, then a *p* dynamic, and finally a *cresc.* marking.

First system of musical notation, measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The bass staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a crescendo (*cresc.*). The treble staff also begins with *f*, followed by *p*, and then a crescendo (*cresc.*). The music features rapid sixteenth-note passages in the bass and more melodic lines in the treble.

Second system of musical notation, measures 5-8. The dynamics continue with *f* and *p* in the bass, and *f* in the treble. The system concludes with a *poco rit.* (slightly ritardando) marking in both staves. The musical texture remains dense with sixteenth-note figures.

Third system of musical notation, measures 9-12. The tempo and mood change significantly with the marking *Grave.* and *p molto sostenuto* (piano, very sustained). The time signature changes to 3/4. The bass staff is marked *col pedale* (with the sustain pedal). The treble staff features sustained chords. A *simile.* (similar) marking appears in the bass staff. The system ends with a crescendo (*cresc.*) in the bass.

Fourth system of musical notation, measures 13-16. The piece continues in 3/4 time. The bass staff features triplet markings (*3*) and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The treble staff also includes a crescendo (*cresc.*) and ends with a piano (*p*) dynamic. The music is characterized by sustained chords and rhythmic patterns.

First system of musical notation. The bass staff begins with a melodic line marked *cresc.* and *p*. The piano accompaniment in the grand staff features chords and a bass line, also marked *p* and *cresc.*

Second system of musical notation. The bass staff continues with a melodic line marked *p*, *poco rit.*, and *f*. The piano accompaniment includes chords and a bass line, marked *poco rit.* and *f*.

Third system of musical notation. The bass staff features a rapid melodic line marked *p scherzando*, *Allegro.*, *cresc.*, and *simile*. The piano accompaniment consists of chords and a bass line, marked *p scherz. sempre stacc.* and *cresc.*

Fourth system of musical notation. The bass staff continues with a rapid melodic line marked *cresc.*. The piano accompaniment features chords and a bass line, marked *p* and *cresc.*

First system of musical notation. The bass staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*). The treble staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a crescendo (*cresc.*).

Second system of musical notation. The bass staff begins with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The treble staff begins with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic.

Third system of musical notation. The bass staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The treble staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic.

Fourth system of musical notation. The bass staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic, ending with a poco ritardando (*poco rit.*). The treble staff begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic, ending with a poco ritardando (*poco rit.*).

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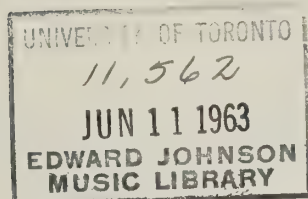
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VIOLA.

SONATA
G dur — Sol majeur

arr. by Alfred Gibson

Benedetto Marcello
(1686-1739)



SONATA
G dur — Sol majeur

arr. by Alfred Gibson

Benedetto Marcello
(1686-1739)

VIOLA.

Andante.

Andante section for Viola. The music is in G major (one sharp) and common time (C). It consists of four staves. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns. The second staff includes a crescendo (*cresc.*) and a trill (*tr*). The third staff has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The fourth staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The section concludes with a repeat sign.

Allegro.

Allegro section for Viola. The music is in G major (one sharp) and 2/4 time. It consists of ten staves. The first staff begins with a forte (*f*) dynamic and a crescendo (*cresc.*). The second staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The fourth staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff includes a trill (*tr*) and a forte (*f*) dynamic. The sixth staff has a piano (*p*) dynamic and a crescendo (*cresc.*). The seventh staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The eighth staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The ninth staff includes a forte (*f*) dynamic and a piano (*p*) dynamic. The tenth staff features a forte (*f*) dynamic and a piano (*p*) dynamic. The section concludes with a repeat sign.

VIOLA



Grave.

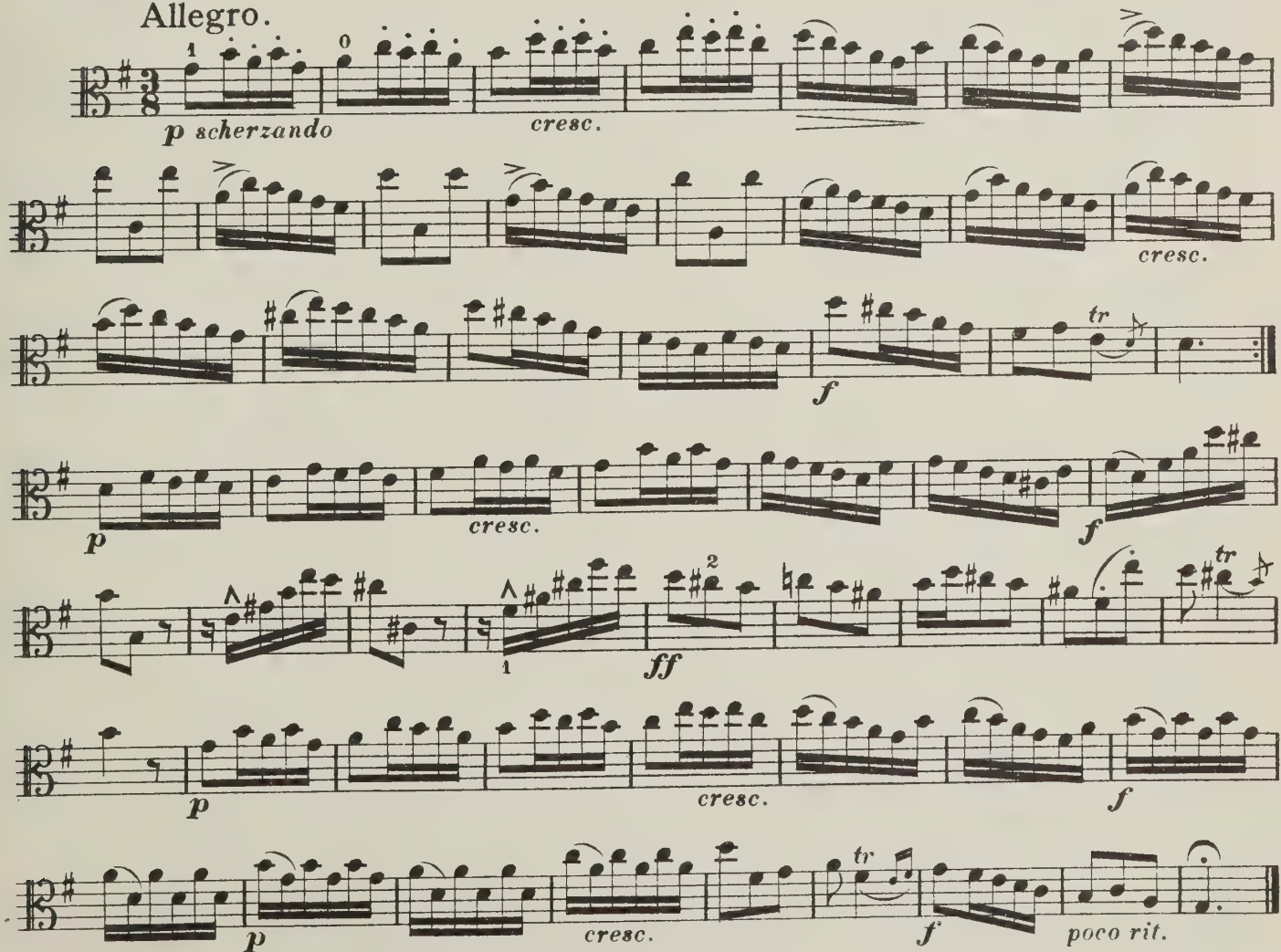
p molto sostenuto



Allegro.

p scherzando

cresc.



COMPOSITIONS

et TRANSCRIPTIONS pour
ALTO (VIOLA) et PIANO

ALARD, D. 10 Sonatas arr. par H. Dessauer.

- | | |
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| No. 1. Corelli. | Sonate XII. (Follia). Op. 5. |
| 7. Gaviniés. | Sonate II. Op. 1. |
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| 47. Pagin. | Sonate V. |
| 50. Pocherini. | Sonate III. |
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| 55. Handel. | Sonate X. |

ARIOSTI-PIATTI. 6 Sonatas (Lezioni)

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— Sonata No. II. en Fa.

BRAGA, G. La Serenata. Légende valaque, par E. W. Ritter.

BROSSET, J. 3 Pièces. Madrigal; Recueillement; Souvenance.

BRUCH, M. Op. 85. Romanze.

BURMESTER, WILLY. Alte Weisen, par L. Tertis.

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| No. 1. Handel. | Sarabande |
| 2. Beethoven. | Mennet (Es-dur) |
| 3. Méhul. | Gavotte |
| 4. Mozart. | Mennett |
| 5. Haydn. | Capriccio |
| 6. — | Mennett |
| 7. Old French Song | |
| 8. Handel. | Arietta |

CONTIN, G. L'Absence. Mélodie

DANCLA, Ch. Op. 1 3. Petite Ecole de la Mélodie. 10 petites Pièces très faciles, par Ph. Roth. Suite I., Suite II. & III.

DRDLA, Fr. Op. 67. Canzonetta, arr. H. Dessauer.

ELGAR, E. Salut d'amour.

EVAN-JONES, H. Op. 10. Ballade.

FARJEON, H. 2 Morceaux (Andante et Scherzo).

FÉRIR, E. Le Ménestrier, Mazurka.

FORSYTH, C. Concerto en Sol-min.

— Chanson celtique.

GILLET, E. Madrigal.

GOLTERMANN, G. Op. 41bis. 3 Morceaux caractéristiques.

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| 31. Tchaikowsky. | Chant sans paroles. |
| 47. Schad. | Le Soupir. |
| 48. Merkel. | Alendruhe. |

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Marcello, Benedetto
[Sonata, violoncello &
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Sonata in G

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